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Film Study Centre Shrinks

In its thirty-six years of existence the CFI has accumulated a great deal of written information on all aspects of film and television. Books and periodicals are comparatively easy to organise, they have their means of access in the form of indexes and contents pages and there is a recognised procedure for cataloguing them. However, there are vast quantities of other material, thousands of newspaper clippings, pamphlets, brochures and miscellaneous pieces of paper, which resist easy handling and access. Until now the vertical file has been their natural home and the system has worked well enough in the past. The material divides conveniently into three main categories: biography, film title and subject-classified. It is fortunate that the library systems at CFI were laid down on a sound scientific basis and information is generally findable and usable. However the system is threatened with breakdown owing to sheer quantity. In practical terms alone the rows upon rows of filing cabinets in the Film Study Centre are squeezing out the desks of the staff.

Given this situation it was inevitable that we should consider the use of microfilm. The benefit of space-saving is obvious, but the case for conversion would be strengthened if there were additional benefits. Two other advantages suggested themselves: **Dissemination of information.** One criticism often levelled at the CFI is that its vast resources of information are available only to someone within reach of Ottawa. Although our information officer is in fact continuously busy answering letters, telexes and telephone calls, there is nevertheless justification for this charge. Research in any kind of depth demands more than specific answers to questions. A general or broad enquiry cannot be satisfactorily dealt with except by providing access to related files of information and the subsequent process is one of browsing and selection. Microfilm with its cheap and easy duplicating facility makes this provision possible. **Protection against loss.** There are really two distinct factors here. Firstly there is the possibility (to dwell on this too much leads to sleepless nights) of the whole place going up in smoke. Secondly there can be the gradual erosion, piece by piece, of vulnerable and irreplaceable items. 'Loss' in this sense is really impossible to eradicate completely, however security-conscious a library may be. Indeed, too much security is so obnoxious that it probably provokes theft. A third hazard that is often overlooked is that of misplacement, as a result of which an article can be virtually lost for an indefinite period. By making an 'insurance' duplicate one can be protected from loss.

Having decided in principle that microfilm was a good thing, the next step was to decide on the practical aspects. After visits to several existing operations in Ottawa, including the Public Archive's microfilm unit, a three year plan was conceived. Firstly, the main index to film titles will be converted onto two identical 16mm rolls. One of these will be used on the premises for recopying missing cards; the second will be stored for safety in protected vaults. It is anticipated that, instead of attempting to update, the card index will be refilmed every year or so. Secondly, the major task, is the conversion of the vertical files. Starting with the files on individual films and using 16mm negative microfilm, the contents of the files will be transferred at the rate of one side of a sheet of paper to each frame of microfilm. The rolls of film are then cut up into lengths and inserted into 6" x 4" jackets capable of holding up to 60 frames. Each file will thereby have its equivalent, a microthin jacket, which will carry the title or classification number of the file. In order to overcome the problem of updating we intend to retain one file cabinet for new material. At suitable intervals, probably every six months, this material will be microfilmed and inserted into the appropriate existing jackets. Incidentally, not all the copied material will be destroyed. Before the files are filmed they will be checked for correctness. Anything considered to be of intrinsic interest such as première programmes, press books, etc., will be saved for storage in the archive vaults. Finally it should be mentioned that this scheme, which will be fully operational in three years time, has only been made possible by the generosity of the Canada Council, who have given particular approval to the conception.

Michael Moulds, Linda Beath

Ottawa Goes International

The first *Ottawa International Film Week* was a greater success than even its organisers, the National Film Theatre of Canada, could have hoped. The Film Week was intended, as NFT Director, John Turner put it, "to provide Ottawa with at least the most important part of a major Film Festival – namely the films. Most of the films shown have been seen at the major festivals during the last two years; Andrzej Wajda's *The Birch Wood* was the most recent prize winner – a Gold Prize at the Moscow Festival just a month ago." Some 5,000 people attended the 22 film screenings. Especially acclaimed were Ruy Guerra's *Sweet Hunters*, Visconti's *Death in Venice*, Fellini's *The Clowns*, Bertolucci's *The Conformist*, Sjoman's *Blushing Charlie*, Knud Leif Thomsen's *The Liar* and inevitably, Losey's impeccable *The Go-Between*, Wakamatsu's *Violated Angels* and *Sex Jack* aroused the most controversy.

Plans are already underway for a major Film Festival in 1972 which will bring to Ottawa not only the new films but also many of the film makers. It is also hoped that discussions with distributors will enable many of the films to be made available for special festival presentations in various Regional Film Theatres.

This Month

Readers will, hopefully, have noticed the change in the Bulletin's appearance this month. Other changes are anticipated in a

Director Joseph Losey with Julie Christie, pictured during the shooting of *The Go-Between*, one of the films in Ottawa's International Film Week. (Courtesy Columbia Pictures)

continuing effort to increase this publication's communicability to our readers. Comments on the change or suggestions for improvement would be appreciated. This particular column is designed as a round-up of news and current activities at CFI.

Stephen Rothwell, Director of the National Science Film Library is attending the Congress of the International Scientific Film Association in Kiev, USSR, from September 21st-29th. He will later visit Paris and London to discuss the development of the NSFL programme with producers and distributers of scientific and technical films.

The National Film Theatre of Canada continues its programme through September with the first films in a retrospective of Soviet directors, Kozintsev and Trauberg, the conclusion of the Gérard Philipe retrospective and the first in a series devoted to Canadian film makers. Scheduled for October is a season of new Polish films and retrospective of the films of Monte Hellman and Jorn Donner.

The three **Regional Film Theatres** located in Calgary, Edmonton and Winnipeg have successfully completed their first series of films, with Edmonton continuing to operate through the summer months of July and August. All three theatres have prepared an interesting list of films to open their new season.

Calgary has a varied programme of 13 films including such favourites as *Psycho*; *Night at the Opera*; *King Kong*, as well as a *Flash Gordon* serial. The series will run through until March.

Edmonton is running a number of film classics such as *Citizen Kane*, *Rome, Open City*; and *Battleship Potemkin*. Their membership has built up gradually over the last ten months such that they are now in a position to expand their operation.

Winnipeg has a very ambitious and entertaining series of films to be run in their new Cinema Gallery which consists of four separate cinemas, each having a seating capacity of 100. Mr. Lionel Ditz, the director, is running four different films on two consecutive evenings. Themes to be covered include *The Love Goddesses*, Monroe, Dietrich, Garbo, Harlow; *Propaganda* films, as well as four *Famous Comedies*.

Cinema Canada Workshop: Canadian Film Archives personnel played a role in an unusual workshop in Montreal, September 22-25, on Canadian contributions to the cinema. Curator, Peter Morris, presented a retrospective view of Canadian cinema that included extracts from features, television programmes and documentaries from the silent period to the present day. Associate Curator Michael Moulds and Librarian Linda Beath led a workshop group on the utilization of film study materials. The workshop was organised by the National Film Board, the Educational Film Library Association and the Film Library Information Council.

André Houle, 28, took up his duties September 13th as CFI's new Information Officer. M. Houle previously worked with the Federal Government and has recently spent a year in Europe.

Susan White joined CFI last month to assist in the work of the National Film Theatre and Regional Film Theatres.

In Print

Books in Review

Fellini's Satyricon, by Federico Fellini, edited by Davis Zanelli and translated by Eugene Walter and John Mathews. New York, Ballantine Books, 1970.

Instead of merely publishing a script for Satyricon, Fellini and Zanelli have compiled a fairly good study of the Italian director's image of a vanished world. This paperback contains several preliminary chapters: 'From the Planet Rome'. 'Documentary of a Dream: A dialogue between Alberto Moravia and Federico Fellini' and, most interesting, 'The Treatment' written by Fellini himself. The screenplay is a preshooting script and all changes are noted. There are just over 100 stills, though unfortunately grouped in the centre of book. Among these are several good production photographs. The documentation ends with complete credits.

The New York Times and Arno Press have recently completed printing *The New York Times Film Reviews 1960-70*. This is the sixth volume of reprints from the *Times* material on film. The whole set is an invaluable reference source, being particularly helpful in the area of early feature films. A good index volume covers the first five books, with the index for the sixth incorporated in it.

The Great Movie Stars; the Golden Years, by David Shipman. Middlesex, Hamlyn, 1970.

David Shipman has taken the cast of the Star System, researched a biography for each, and published *The Great Movie Stars; the Golden Years*. This large volume is written in a light vein but is, nonetheless quite accurate. Each biography contains a chronological listing of each star's films but relieves the monotony of the typical point form filmography by interspersing quotes, comments and titles. There is a generous number of stills, each very representative of the star, the era and the film. It is useful for settling those 'who-was-who' late night movie discussions as well as assisting film historians.

Linda Beath

CFI Publications

A Guide To Film Courses in Canada / Un Guide des cours du cinéma offerts au Canada, 1971-72, edited by Linda Beath.

This invaluable and best selling Guide has been completely revised and expanded for the new edition. Its 100 pages include complete information on all film and TV courses (history, aesthetics, sociology, production) offered by universities, CEGEPs and colleges across Canada. Bilingual text. Price $1.50 ($1.00 for CFI members).

Allan King, An Interview with Bruce Martin, edited by Alison Reid with a filmography.

This 'Canadian Filmography' series monograph sold out within a few months of its first publication. It has now been revised, updated and reprinted. Price $1.00 (50¢) for CFI members).